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CREATIVE
FOOTPRINT

THE NEXT
BIG STEP
WILL BE
A LOT
OF SMALL
STEPS

2011
ÓBIDOS
PORTUGAL
JUNE 9TH

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URBACT Creative Clusters Final Conference

CREATIVE FOOTPRINT: THE NEXT BIG STEP WILL BE A LOT OF SMALL STEPS
ÓBIDOS (Portugal), June, 9th 2011

A report by Miguel Rivas, URBACT lead expert for Creative Clusters, and INTELI - Intelligence in Innovation, Innovation Centre (PT).

Under this challenging title and with clear emphasis on dissemination, the final conference of the URBACT project on CREATIVE CLUSTERS took place in the historical village of Óbidos, lead partner of the network. The meeting structure was conceived as a video game, with different levels corresponding to the main pieces of what we call the local creative ecosystem, namely: creative based ideas and businesses; new urban facilities for the creative talent, always setting people at the core; or ways of governance creative-based local strategies. That is

a range of cutting-edge issues in urban policies. Of course a session was especially devoted to highlight a sample of Local Action Plans from CREATIVE CLUSTERS' city partners. More than 120 participants were registered for this one-day conference.

KICK-STARTER

The opening session of the event was chaired by the Mayor of Óbidos, Telmo Faria. His speech was characterised by a strong sense of leadership and ambition where creativity was considered a driver of economic, social and political regeneration. The Mayor demonstrated how the small town of Óbidos, in the framework of the URBACT Creative Clusters network, was able to combat some common assumptions: the attraction of the creative class is not only viable in megacities and core cities but also in small and medium-sized towns; the concept of 'creative industries' is much broader than the concept of 'cultural sector'; the focus on the human factor, and not only in the technological dimension is essential in a creative development strategy; creativity is an horizontal concept and must be disseminated through companies, public bodies, schools and the community. Moreover, the Mayor advocated the need to monitoring and evaluating the implementation of creative-based strategies through the use of specific methodologies: the "creative footprint". The same day of the conference Telmo Faria spread these ideas in an article in one of the major newspapers in Portugal, Público.

Roberta Comunian, University of Kent, was invited to make a key note presentation on "Lessons from Small and Medium-sized Cities in the Creative Economy: Networks and Sustainability". The scholar advocated that a more grounded and sustainable understanding of the creative industries is needed, with a view to surpass several myths, such as: to have a creative city and grow creative industries, you need flagships cultural development and icons; creative industries are a strong business sector, that will lead alone to local economic growth for our cities; and we can plan and engineer the creative city with policy initiatives, events and consultancy specialists.

Moreover, she defended that creativity can be a driver for the development of small and medium sized cities, with the presentation of the case study of North-East of England. In small territorial areas, the sense of belonging, the quality of life, the contact with nature, the social dimension of networks, the role of policy makers and regional infrastructures are very important in the context of local creativity.

LEVEL 1

THE IDEA: UPGRADING SIMPLICITY - FROM IDEAS TO SOLUTIONS

The main message of this panel was that simple ideas can originate big projects. Filip Meuris and Jan Despiegelaere were introducing the My Machine project, in Flanders (BE). The initiative aims to promote creativity and cross-pollination throughout all levels of education (primary, higher and secondary levels), and is intended to create prototypes of objects based on the imagination of young children, linking in this way pure creativity with applied design and manufacturing (www.mymachine.be). The partners were aware of this project in the study visit to Kortrijk (BE) organised in 2010 under the URBACT Creative Clusters network. Launched in 2008 the programme now involves 32 primary schools, 16 secondary technical schools and four HOWEST (the design school of the University of

Ghent in Kortrijk) degree courses, bringing together more than 1,200 children, high school students and University students. "My Machine" has been awarded by UN as one of the best education and creativity projects in the World.

José Carlos Mota, from the University of Aveiro (PT) made the presentation "Making More with Less: the Ideas Bank", emphasizing a specific project of civic participation in the framework of urban development, focused on "tactical urbanism"

(ruadasideias.blogs.sapo.pt)

LEVEL 2

DOING: HUMAN SOLUTIONS - YOU ARE THE ANSWER

This session was centred on the presentation of on-going projects in the area of culture and creativity. The first speaker, Federico Riboldazzi presented the company TIWI, located in Reggio Emilia (IT). TIWI produces digital contents and is specialized in creating motion graphics videos, "making things simple" (www.tiwi.it). Then, the Creative Industries Incubator ABC in Óbidos was described by his Director, Filipe Montargil. The incubator aims to attract companies of the creative sector by offering favourable conditions in what concerns innovation and competitiveness

(www.pt-obidos.com/?page_id=880).

At the moment, the space integrates 11 companies connected with design, tourism, geographic information systems, editing and publishing, as well as jewellery. Some of them were actively engaged in the conditioning works of a former warehouse in Óbidos as venue of the URBACT conference. The ABC incubator complements the offer of the Technology Park of Óbidos with the possibility of housing creative industries in a very short period of time.

Finally, Patricia Valinho spoke about a project oriented to the promotion of the Portuguese culture – "Uma Casa Portuguesa". At the moment the initiative is centred on a house located in a small town in Portugal that intends to be a "living lab" of local products.

(www.umacasaportuguesa.pt)

LEVEL 3

ATMOSPHERE: A CREATIVE CLOUD - FOR A COMMUNITY STORM

This panel was focused on the favourable conditions for the establishment of local creative ecosystems. Three speakers made their contributions. Paola Amato, senior official, presented the creative-based strategy of the city of Terni (IT), based on an urban regeneration project anchored on culture and creativity. Then Cristina Coelho, from the Guimarães European Capital of Culture 2012 Foundation (PT) described the creative economy agenda of the programme of the European Capital of Culture, emphasising projects such as the Digital Lab, the Urban Creativity Lab, ephemeral artistic creations, etc. (www.guimaraes2012.pt/index.php?lang=2).

Codruta Cruceanu, consultant from Romania and former involved in the British Council programme on creative cities, spoke about a recurrent issue in URBACT Creative Clusters, namely "Setting People at the Core in Creative-based Urban Strategies".

LEVEL 4

SPACE: CREATIVE SPACES - LIVING HARD, WORKING CREATIVELY

The theme of this session was centred on the nature of creative spaces, where creative people can live and work. Jarkko Könönen, researcher at the University of Jyväskylä (FIN) presented his vision on the features of creative spaces capable of attracting talent to small cities. He advocated that creativity supporting spaces are not only physical, but also mental and virtual.

Then, Rui Horta, a well-known Portuguese choreographer presented the transdisciplinary arts organisation - Espaço do Tempo, which supports various national and foreign contemporary performing artists, located in an old convent, Convento da Saudacão, in the small town of Montemor-o-Novo (www.oespacodotempo.pt/en).

This initiative is very active in the international scene, but has also an active role in working and interacting with the local community by collaborating with schools and local associations.

LEVEL 5

ZOOM: ACTION PLANS TO CITIES OF ACTION

The final conference was a perfect occasion to present a sample of the Local Action Plans developed during the project by some of the network cities. Far from simply reproduce global receipts on the "creative city", these strategies are embedded on their local background and potential related to culture-creativity-business, and they have been fed by the work of specific Local Support Groups.

Catarina Selada, head of policy and research at INTELI, chaired this session. She introduced Miguel Silvestre, deputy Mayor of Óbidos [Óbidos – creative economy], Ann Gosse, director of development at Barnsley Metropolitan Borough Council [Barnsley – remaking the Northern England midsized town], Pirkko Korhonen and Tony Melville, Jyväskylä City Council [Jyväskylä – cooperation and crosspollination, marrying culture and wellness] and Mauro Bonaretti, general manager of the municipality of Reggio Emilia [Reggio Emilia – cittá dele persone].

Such Local Plans have also benefited from the networking activities carried out between 2008 and 2011 and the interchange of core competences between the participating cities. For instance, the ability of Óbidos to turn small size into an asset for a comprehensive local policy facing the challenge of the creative economy. Innovative education policies as an engine factor for local creative ecosystems, as it happens in Reggio Emilia, Óbidos, Jyväslylä or Barnsley. Smart place branding or re branding, enriching local backgrounds with the contemporary, where Óbidos, Jyväskylä and Barnsley make up impressive cases. Or the not always easy coordination with other supra-local communication strategies, like one can see in Viareggio - Versilia, Jyväskylä - Central Finland, Enguera - Caroig or the relationship between Óbidos and the West region in Portugal. Other key messages along this period have to do with the importance of packaging specific support measures for attracting and retaining creative professionals and entrepreneurs, and the relevance of encouraging networking and relations at

local level, where Barnsley has been an inspiration. The ability to frame the creative industries within a new cluster reading of the local economy – Jyväskylä. Or the delivery of a new generation of urban facilities that meet the needs of the so called creative class, a challenge where city size does not matter again.

LEVEL 6

COMMITMENT: GOVERNING THE LOCAL CREATIVE ECOSYSTEM

Engagement of elected people and key policy decision makers has been a distinctive feature in

URBACT Creative Clusters from the beginning. In this line a round table was organized under the moderation of Dan Sequerra from CIQA Sheffield - Creative Industries Quarter Agency, with the participation of Telmo Faria, Mayor of Óbidos; Emile Proscan, Mayor of Mizil (RO); Arto Lepistö, Jyväskylä Deputy Mayor, and the Mayor of São João da Madeira (Portugal). Leadership, stakeholder management, new formats for citizen participation and open innovation in local policies were some of the issues discussed.

Following with politics, Fernando Freire de Sousa, of the Expert Working Group on Cultural and Creative Industries of the EC, spoke about the recent initiatives of the EU in the area of creativity such as the Green Paper on Unlocking the Potential of Cultural and Creative Industries and the European Creative Industries Alliance.

The conference was organized in a special place, an old building that will be rehabilitated with the aim of hosting creative industries and artists. An original atmosphere was created in an interaction between the degraded space and new technologies and creative solutions. Around 20 speakers and 120 participants attended the event, public authorities and universities, schools, creative companies, cultural organisations and creative experts.

URBACT CREATIVE CLUSTERS: KEY MESSAGES

A report by Miguel Rivas, the URBACT lead expert, centred on the work of the Creative Clusters' network during three years, highlighting a range of key messages that have emerged from this collective work.

Few urban issues deal so deeply with both space - physical dimension - and economy as creative industries. And that is why a number of innovative cities are creating a sort of meta-projects or local creative ecosystems. If we try to understand such a process of promoting creative friendly environments, six working areas can be recognized.

1. CREATIVE INDUSTRIES WITHIN A NEW CLUSTER READING OF THE LOCAL ECONOMY

A new cluster reading of the local economy is a starting point where to frame the development of new emergent realities, knowledge and creative-based, like the new media clusters in Reggio Emilia and Barnsley or the wellness cluster in Jyväskylä.

But also creative-based issues such as design are a functional driver to contribute for giving mature industries a new potential for growth. So we are not talking about just creative industries but also creative jobs and creative-based business models.

2. ATTRACTING AND RETAINING CREATIVE PROFESSIONALS AND ENTREPRENEURS

A strategy on creative industries requires designing specific support packages, combining financial, logistics and advisory support measures specifically adapted to the creative entrepreneur. The capitalization of experiences from partner cities underlined the added value of tax reductions ["Tax free Óbidos"], real estate facilities, soft financial tools covering intangible assets, venture capital systems or linkages to business angel networks.

The concept of alliances - a recent innovation of the European industrial policy - DG Enterprise and Industry - is proving particularly useful in dealing with emerging and strong clusterized productive realities like mobility or creative industries. It means a more open and horizontal way of doing things in order to establish closer links between innovation, financing and cooperation.

Finally, making connections and networking is a key function strongly demanded from local creatives to the local governments and agencies. Barnsley, in the UK, goes further trying to create among creative professionals and entrepreneurs a sense of ownership towards the range of events and venues promoted locally by the Council.

3. THE SPACE OF THE CREATIVE CLASS AS NEW URBAN WORKING ENVIRONMENTS

There is no true creative-based strategy in local development without a specific spatial strategy. At this point different scales should be considered from urban planning to architectural design. At spatial planning level, creative issues can be a driver for city centres revitalization [remaking Barnsley, Città Giardino cultural quarter in Terni, Buda district in Kortrijk], development of new central places [Lutakko area in Jyväskylä] or better articulation city-countryside [Óbidos beyond the historical village or the Reggio Emilia master plan "Reggio Territorio Esteso"].

When addressing such as strategies some drivers have to be considered, namely: i) the continuum private and work life/space in creative professionals; ii) or a balanced mix of retail/leisure/work/housing land uses. Also, in the perspective of concrete delivery of spatial-based strategies and place marketing initiatives, several cases from partner cities underlined that coordination with the supra-local scale of administration is a crucial and complex aspect.

Understanding the nature of a wide range of new functional creative hotspots will inform to us on some key trends about the new working environment. In this sense, hybridation, flexibility, interaction, experimentation, international scope are defining the space of the creative class no matter the kind of location. The continuum place of production and place of consumption is incubating the notion of "extended workplace". Linking heritage to the contemporary is another highly demanded value for those seeking some differentiation, thus giving full meaning to Jane Jacobs' opinion that "old ideas can

sometimes use new buildings but new ideas must use old buildings". Otherwise, the creative industries are one of the driving forces in getting the industrial space [or the productive space] back to the city, from a traditional suburban pattern, as the experience of Silicon Roundabout in London or the Digital Hub in Dublin are showing. URBACT Creative Clusters has also stressed the importance to avoid elitism and to make different visions and interests over the creative-based facility. Moreover, there is a common recognition on the relevance of running new formats in promoting and managing the creative-based facility, involving the private sector, like in the case of Buda Centre in Kortrijk or CAOS in Terni.

Finally, we should care on the risk coming from an urban imaginary promoted along creative-based programmes and inspired by a too much globalized iconography with the effect of a certain homogenization of the urban landscape. Here we should have in mind the Jane Jacobs's words.

4. CULTIVATING THE CROSSROAD BETWEEN CULTURAL POLICY AND ECONOMIC DEVELOPMENT POLICY

The cultural agenda does not just provide amenities for the creative class but is called to take a catalyst role or at least to act as framework condition when promoting the local creative ecosystem. Here a number of relevant questions must emerge: what kind of cultural policy for cultural entrepreneurs?, how to promote a risk-friendly creative economy at local level?, in which direction the cultural event should be re-visited - new aims, new formats, scaling up strategies? Are public cultural marketplaces being managed in the right way?

are we properly using them as demand oriented policies to boost the creative economy?

Some, like the Mayor of Óbidos for the Portuguese case, openly claim to take the promotion of the creative industries out of the Culture Ministries.

5. INNOVATIVE EDUCATION POLICIES AS ENGINE FACTOR FOR LOCAL CREATIVE ECOSYSTEMS

The experience of partner cities – Reggio Emilia, Óbidos, Jyväslylä, Barnsley and Hódmezóvásárhely – shows that cities with a solid strategy in creative economy are also developing innovative education systems.

Particularly the Reggio Emilia approach, which is a world-class benchmark in childhood education, is the result of combining teaching methods, architecture [school design], direct participation of families and children, related firms and dedicated public agencies [Reggio Children], leading to the concept of "the educational city", a local ecosystem focused on education. In fact they are performing for years with the concept of open innovation.

6. GOVERNING THE LOCAL CREATIVE ECOSYSTEM

It is no wonder that a successful creative-based strategy requires leadership and a powerful shared vision. However, the forms to deliver leadership have to evolve, towards a strong commitment for active stakeholder management and participation resulting in the co-design of local public policies, and the spreading of micro-policies and project-based agreements. Such a horizontal or relational way to perform policy-making can be clearly observed in Kortrijk [Belgium] selected for one of the URBACT Creative Clusters' study trips.

The art of combining different visions and expectations requires the acceptance of some risk derived from the permeability of organizations or the upsetting of hierarchies. In such a re-definition of the power balance in public policies usually makes elected officials afraid to loose grip on the capacity of decision.

Finally some comments on communication. Basically, branding the creative place should act as a link in the chain of a creative-based local strategy, not the starting point or just a matter of labelling. Cities identities can be re-built around creative-base narratives linking local backgrounds with the contemporary. Within the partnership, Óbidos, Jyväskylä and Barnsley are perfect illustrations of innovative branding rooted in local backgrounds. Leaving rhetoric apart these cities have addressed an internal debate on what should mean creativity and the creative driver for them. As a pathway just to mention that a trend in the practice of city branding is to mix into the same communication strategy two dimensions, a unique urban experience along with a functional business place, but always upon local background and potential.

CREATIVE CLUSTERS FINAL CONFERENCE

JARKKO KöNöNEN

Project researcher at University of Jyväskylä made an excelent presentation in our Final Conference discussing the subject of talent and how territories should attract it or create it. In Óbidos, specially in ABC (our incubator for new creative business) there are a lot of things hapenning, with new companies in diferente areas, from sustainability to design. And this projects have faces behind them, people that are facing the dificulties of an economic downturn. Some of them are represented in the next page, please take a look, maybe your face will be here someday!

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INTELI'S TECHNICAL ACTION PLAN

CREATIVE-BASED STRATEGIES IN SMALL AND MEDIUM-SIZED CITIES: GUIDELINES FOR LOCAL AUTHORITIES

INTELI, a Portuguese think-and-do-thank on creative-development models has been a non-city partner in the URBACT Creative Clusters' network. The organisation produced a Technical Action Plan with some guidelines for the design and implementation of creative-based strategies in small and medium-sized cities.

BUILDING CREATIVE ECOSYSTEMS IS POSSIBLE IN SMALL AND MEDIUM-SIZED CITIES

The growing relationship between creativity and territory leads to the introduction of the concept of 'creative ecosystem' which is an environment of excellence based on creative assets that generates socio-economic growth and development, and comprises three interlinked components: economy – creative industries, place – creative spaces, and people – creative talent. Such interaction depends largely on the specific governance systems and institutional arrangements of the territories – governance, and that of their position in the spatial system and urban hierarchies, and their level of access to information and communication technologies – connectivity.

According to different academic studies and public policy documents, such as the Florida's Creative Capital model, the concept of 'creative ecosystem' is oriented to big cities and metropolitan areas that cause the marginalisation of smaller territorial areas. Either they are considered irrelevant in the creative economy movement and devoted to failure, or they tend to extrapolate the concepts and models of metropolitan creative imaginaries with inappropriate results, the so-called fast policy transfer. Moreover, these studies have been tested essentially in the reality of "liberal market economies", such as the USA, Canada, Australia and the UK, it being questionable if some of their ingredients are universally applicable, namely in the remaining European countries.

In fact, the European spatial system has specific characteristics compared to other territorial areas, alongside the internal differences between countries and regions, such as territorial diversity materialized in diverse spatial settlements, dense regional networks and a rich historical, natural and cultural heritage. In this context, small and medium-sized cities, despite some limitations, have potentials that must be explored, like the diversification of the local economy, the position in a polycentric spatial system, the integration in regional and global networks, the trends towards urban exodus and counter-urbanisation and a unique territorial capital.

Thus, small territorial areas, due to their advantages, also have a role to play in the creative economy and can benefit from participating in the competition for the creative class, although in different forms to metropolitan centres.

SMALL AND MEDIUM-SIZED CITIES AS ATTRACTORS OF CREATIVE PEOPLE, INDUCING LOCAL GROWTH

Small cities and even rural areas can attract creative people, based mostly on quality of life and the place's qualities (the so called 'amenities'). These amenities constitute a set of unique characteristics of the territories, both natural and manmade, with an aesthetic, social and economic value, and can be classified in natural, cultural, symbolic and built assets. People are increasingly looking for sustainable and healthy lifestyles, giving priority to well-being, community spirit, identity, authenticity, but also to the availability of a minimum critical mass of basic services to the population.

However, preferences for amenities-based places vary according to the different segments of the creative class and other factors such as age, lifestyle, stage of life, personal attitude and circumstances. Small communities tend to attract mostly talented young families, midlife career changers and active retirees, and these people tend to belong to a higher age-scale and to be married and with children, compared to urban talent.

The presence of creative people is highly associated with jobs creation and growth in small communities. Entrepreneurship can be the mechanism through which the knowledge of talents is assimilated into the local economy. In fact, the entrepreneurial spirit of the creative class induces the development of creative businesses such as arts, music, design, and software. Moreover, creative industries provide

innovative inputs for other areas of activity in local economies such as agriculture, crafts, textiles, tourism or gastronomy – the so-called knowledge spillovers.

Besides the spontaneity associated with some of these processes, local development policies have the role of producing favourable conditions, infrastructures and support programmes available, inducing the attraction and retention of creative people and the emergence of creative businesses. It is worth mentioning the importance of high quality schools, not only as a source of magnetism for artists, but also as an internal source of talent.

LESSONS LEARNT FOR THE DESIGN AND IMPLEMENTATION OF CREATIVE-BASED STRATEGIES IN SMALL AND MEDIUM-SIZED CITIES

This theoretical and empirical research and the practical contact with the reality of small communities lead to the systematisation of a set of ingredients for the definition and implementation of creative-based strategies. The intention is not to present a kind of toolkit but a series of ideas that can be useful for policy-makers and stakeholders.

LOCAL LEADERSHIP AS A DRIVER FOR DEVELOPMENT:

Local leaders can be promoters or facilitators of the development of creative ecosystems, if they are proactive, future-oriented, embrace change and take risks.

AGENTS OF CHANGE AS ENGINES OF CREATIVE TRANSFORMATION:

Specific actors, such as a group a people, a single person or an organization, can function as agents of change, promoting the creative transformation of small and medium-sized cities.

COLLABORATION AND COMMUNITY ENGAGEMENT:

Fostering collaboration at all levels (political authorities, universities, technological institutes, companies, and civil society) and promoting community engagement are crucial success factors in the implementation of creative-based strategies.

CREATIVE BROKERS PROMOTING AN INTERDISCIPLINARY APPROACH:

The role of creative brokers in small and medium-sized cities is very important because they can act as connectors between industries, knowledge domains, disciplines and players, promoting interdisciplinarity.

BUILDING TERRITORIAL CREATIVE NETWORKS AND PARTNERSHIPS:

Small territories can play a decisive role as anchors for the development of the surrounding regions, and also as bridges between the 'local' and the 'global', participating in territorial networks focused on creativity.

EXPERIMENTAL AND INFORMAL PLANNING AND EVALUATION OF CREATIVE RESULTS:

Creative-based strategies must be flexible, informal, and have an experimentalist nature, despite the importance of the monitoring and evaluation systems used to measure their results and impacts.

AVOIDING LOCAL CONFLICTS AND SOCIAL GENTRIFICATION:

In order to contribute to a better local creative environment, the implementation of creative-based strategies should encompass a conflict resolution programme, avoiding social gentrification.

GIVING VISIBILITY TO LOCAL CREATIVE PEOPLE – "INVISIBLE TALENTS":

It is important to map local creative people in order for the real dimension of local talent not captured by official quantitative analysis in small and medium-sized cities, to become visible.

CREATIVITY-FRIENDLY LOCAL EDUCATION SYSTEMS:

High-quality schools are not only a factor of attraction for creative people, but also an internal source for creative individuals to the territory. It is strategically important to develop a creative-friendly local education system and not just import talents from external sources.

CREATIVE SPACES FOR CONVERGENCE AND EXPERIMENTATION:

The creation of creative spaces for convergence and experimentation (such as artistic residencies, live-work houses, creative incubators, meeting spaces, etc.) is a success factor, both for the attraction of temporary visiting artists and new residents.

FLEXIBLE, TEMPORARY AND LOW-COST CREATIVE SPACES:

The flexible use of space is a key ingredient in creative-based strategies, in an era where work practices are changing. Vacant spaces can be used for ephemeral creative activities at a low cost.

PROMOTING WELL-BEING AND QUALITY OF LIFE:

It is essential to promote high standards of quality of life in a place, towards the creation of "creative sustainable communities". Activities targeting the well-being of the population, social inclusion and sustainability are some examples that are relevant to fostering quality of life.

Public policies and strategies are context-specific and have to be designed based on local assets and differentiation factors. Fast policy transfer is very dangerous and can lead to inappropriate results. Each place has to look for its own creativity.

INTELI in ERSA Congress
30 August – 3 September 2011

INTELI will participate in the ERSA Congress – "New Challenges for European Regions and Urban Areas in a Globalised World" in 30th August - 3rd September 2011, in Barcelona (Spain). Some of the topics that will be discussed are: rural and local development; agglomeration, cluster and policy; entrepreneurship, networks and innovation; tourism, cultural industries and regional development; urban governance and cities regeneration; and territorial marketing.

Elisabete Tomaz, a PhD researcher at INTELI will present a communication on "Creative-based Strategies in Small and Medium-sized Cities in Europe: The Case of Portugal".

www.ersa.org/ersa-congress/

RELATED EVENTS

4h International ACME Workshop: Creative Regions 2:Nature, Culture & Leisure
11-12 September 2011, Arcachon (France)

The workshop is organised by "The Arts, Culture & Management in Europe Chair" of the BEM – Bordeaux Management School. It is the second international workshop focused on creative regions. Some of the topics that will be covered are: What are the roles of natural heritage, culture and leisure in the strategies of regional development? How does this triptych construct the identity of the creative regions? How does it generate a growth process? What are the different models of the creative regions founded on this triptych?

www.bem.edu/Chaire-Arts-Culture-et-Management-en-Europe

2nd Research Seminar of the Regional Studies Association Research Network on Creative Regions in Europe
21-22 September 2011, Poznan (Poland)

The seminar will focus on two research questions. First one concerns what role the concentration of creative and cultural industries plays at different geographical scales and contexts? In particular, how do these concentrations work in small towns and rural areas versus the more traditional larger city perspective? The second key theme of the workshop will be the challenges and opportunities of the development of creative regions in Central and Eastern Europe.

www.creative-regions.eu/second-seminar-poznan.html

Future Cities 2011 International Symposium London
15-16 December 2011, London (UK)

TheFuture Cities is an innovative conference dedicated to the sustainable development of our cities and urban areas. Over the 2 day event over 700 delegates from across the globe will listen to a range of presentations and discuss key issues and topics. There are 10 key policy themes: The City of Neighbourhoods; The City of Enterprise; The Sporting City; The Connected City; The Cultural City; The Healthy City; The Global City; The City and the Region; The City and Deprivation; The City Beautiful - Urban Theory.

www.rantrad.co.uk/rantrad-future-cities

WEB SITES

CreaMed Project
www.creativity4med.eu

Creative Compass Project
creativecompass.fi/

AGADIC – Axencia Galega das Industrias Culturais – Cultural Industries Agency – Galicia - Spain
www.agadic.info/

Creative Industries Agency - Russia
www.creativeindustries.ru

Rio Criativo – Creative Rio Incubators - Brazil
www.riocriativo.rj.gov.br/

Creative Estonia
www.looveesti.ee/en.html

EUROPEAN PARLIAMENT'S RESOLUTION ON UNLOCKING THE POTENTIAL OF CULTURAL AND CREATIVE INDUSTRIES

Resolution of the European Parliament, 2010/2156(INI), May 2011.

The European Parliament passed a resolution on unlocking the potential of cultural and creative industries. The document includes the following themes: cultural and creative industries as a driving force in the European Union; education, training and awareness-raising; working conditions and entrepreneurship; status of artists; artistic trades; improving the distribution of works in the digital age; towards an internal market for cultural and creative content; intellectual property rights; funding cultural and creative industries; local and regional cooperation, European Capital of Culture; fashion and tourism; International relations and trade.

www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P7-TA-2011-0240+0+DOC+XML+V0//EN&language=EN

CULTURAL POLITICAL ECONOMY OF SMALL CITIES

Anne Lorentzen and Bas van Heur (eds.), Routledge, 2011.

The book highlights on-going changes in the political economy of small cities in relation to the field of culture and leisure. Culture and leisure are focal points both to local entrepreneurship and to planning by city governments, which means that these developments are subject to market dynamics as well as to political discourse and action. Public-private partnerships as well as conflicts of interests characterise the field, and a major issue related to the strategic development of culture and leisure is the balance between market and welfare.

CREATIVE INDUSTRIES IN ESTONIA, LATVIA AND LITHUANIA

Estonian Ministry of Culture, 2010

The report analyses the Baltic approach to developing creative industries, and presents an overview of the latest developments in the sector. The focus for this overview is on creative incubators as an effective measure for promoting and supporting entrepreneurship within cultural and creative industries. It also explores the ways forward to enhance cooperation between the three countries, especially in light of the coming EU financing period.

www.esa.ee/cms-data/upload/files/

THE SMALL CITIES BOOK – ON THE CULTURAL FUTURE OF SMALL CITIES

W. F. Garrett-Petts (ed.), New Star Books, 2005.

The book localizes questions of globalization and cultural identity at the municipal level, and explores the challenges and possibilities facing smaller cities. The authors explore notions of social capital and community asset building, especially as they relate to the politics and aesthetics of self-representation, to notions of home and homelessness, to ideas of space and a local sense of place.

DIGITAL URBAN RENEWAL - RETRO-FITTING EXISTING CITIES WITH SMART SOLUTIONS IS THE URBAN CHALLENGE OF THE 21ST CENTURY

Jeremy Green, OVUM, 2011.

The report introduces the concept of 'digital urban renewal' under the framework of smart cities. New tools created by the ICT industry have the potential to help city governments address the growing range of challenges that they are facing. However, the tools themselves are not a "silver bullet" that will solve urban problems in one stroke. Deploying them will require a new discipline of digital urban renewal and a philosophy that incorporates both political leadership and open collaboration.

www.cisco.com/web/strategy/docs/scc/Digital_Urban_Renewal.pdf

THE EXTRA-URBAN CULTURAL DISTRICT: AN EMERGING LOCAL PRODUCTION SYSTEM. THREE ITALIAN CASE STUDIES

E. Lorenzini, Working Paper n° 648, Società Italiana di Economia Pubblica, Nov. 2010.

This paper seeks to identify the distinctive variables of a particular type of local production system: the extra-urban cultural district. Although cultural districts are becoming an important field of investigation, most of the literature has concentrated on urban clusters, cities of art and cities of culture. Nevertheless, also place-based policies for rural development are increasingly focusing on the need to valorise natural and cultural amenities.

www-3.unipv.it/websiep/wp/648.pdf

The *Creative Brief* is the newsletter of the URBACT network on "Creative Clusters in Low-Density Urban Areas" [http://urbact.eu/en/projects/innovation-creativity/creative-clusters/homepage/] lead by the Portuguese city of Óbidos. It is an added value cooperation project with the goal to perform a collective "learning by doing" exercise in the field of urban creative clusters. The fundamental assumption is that creative issues in local economic development are also a functional pattern beyond the frame of big metropolitan hubs. Even more, creativity as source of innovation should act as a cross cutting approach to re-think economic and social development in middle-sized and small towns given new opportunities related to accessibility, community life, culture and creativity-based business models.

During the period 2008-2011 this URBACT network is working on five key sub-themes: i) creative clusters: diversifying local economic base and opportunities to young people; ii) events and cultural agendas as catalysts; iii) promoting the creative city: a new range of facilities and infrastructures; iv) creative entrepreneurs and talented people: attraction and retaining; v) setting the basis: creative education environments at local levels.

The URBACT Network on Creative Clusters is opened to further collaborations with networks, cities and organizations operating with creative clusters and related fields. This newsletter is also opened to any information and contribution concerning creative industries and economic development.

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